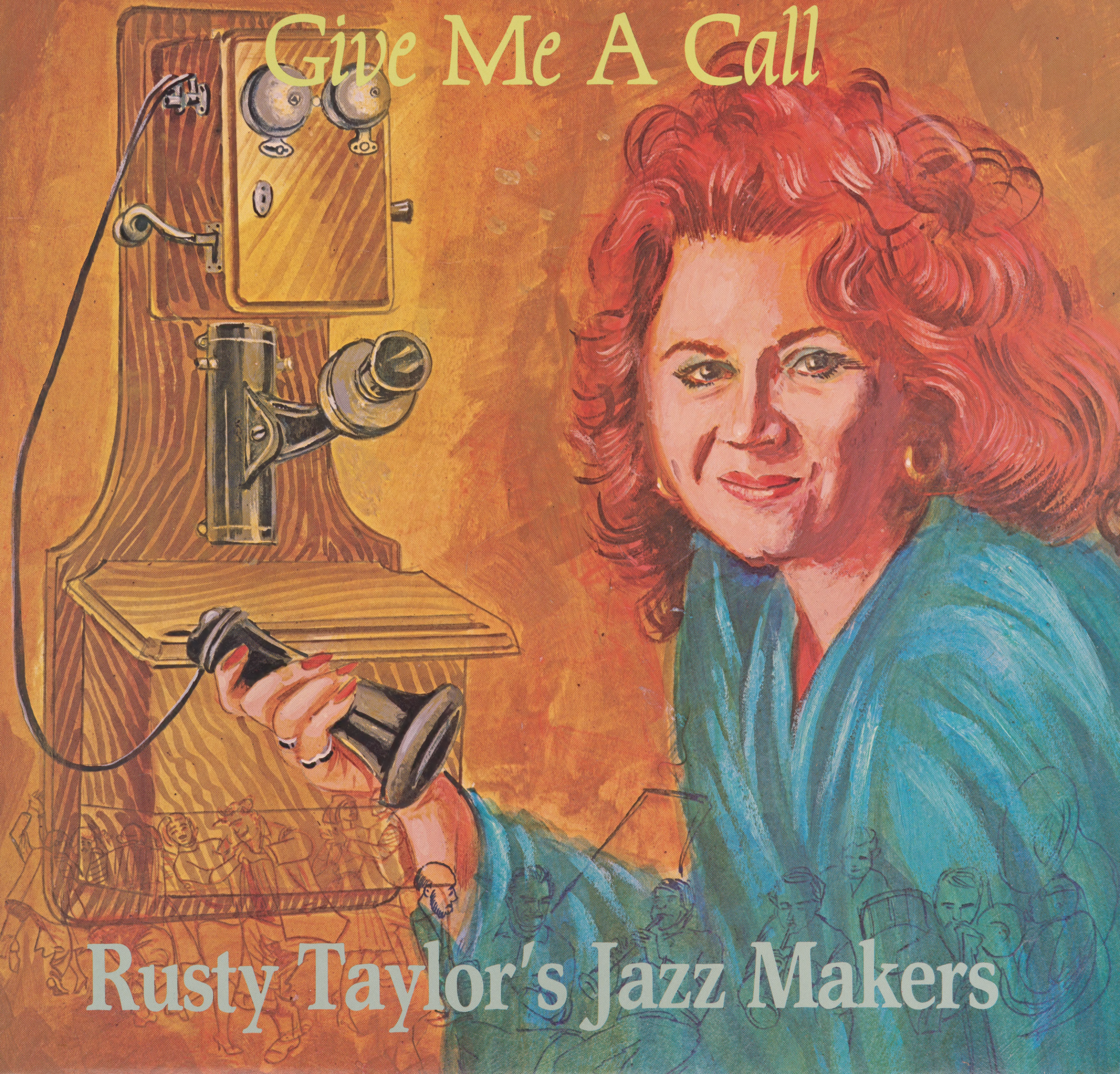


Give Me A Call



Rusty Taylor's Jazz Makers

# Give Me A Call

# Rusty Taylor's Jazzy Makers



## PROGRAM:

### Side A

1. **I'M DOWN IN THE DUMPS** (L. Wilson-W. Wilson)(a) . . . 3:21
  2. **I GOT WHAT IT TAKES (But It Breaks My Heart To Give It Away)**(C. Williams-H. Jenkins)(b) . . . 4:07
  3. **THERE'LL BE NO FREEBIES (At Miss Jenny's Ball)** (N. Reed)(c) . . . 3:36
  4. **I MUST HAVE THAT MAN** (D. Fields-J. McHugh)(d) . . . 4:43
  5. **THERE'LL BE SOME CHANGES MADE** (B. Higgins-W.B. Overstreet)(e) . . . 3:41
  6. **CHEATIN' ON ME** (L. Pollack-J. Yellen)(b) . . . 3:52
- 23:20

### Side B

1. **TAKE ME FOR A BUGGY RIDE** (S. Wilson)(b) . . . 3:11
  2. **WHEN A LADY MEETS A GENTLEMAN DOWN SOUTH** (D. Oppenheim-M. Cleary-J. Krakeur)(c) . . . 3:12
  3. **GIVE ME A CALL** (S. Lane)(b) . . . 4:25
  4. **THERE'S A BLUE RIDGE 'ROUND MY HEART, VIRGINIA** (A. Bryan-F. Phillips-I. Shuster)(c) . . . 4:07
  5. **YOU'VE GOT THE RIGHT KEY BUT THE WRONG KEYHOLE** (C. Williams-L. Green)(d) . . . 3:02
  6. **STAY OUT OF THE SOUTH** (H. Dixon)(b) . . . 4:18
- 22:15

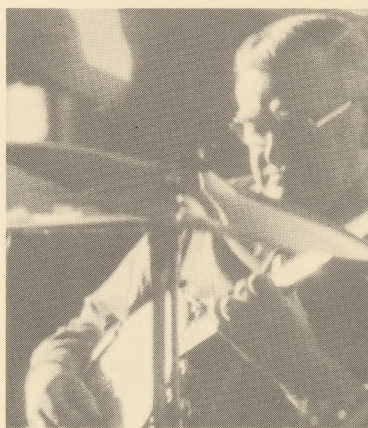
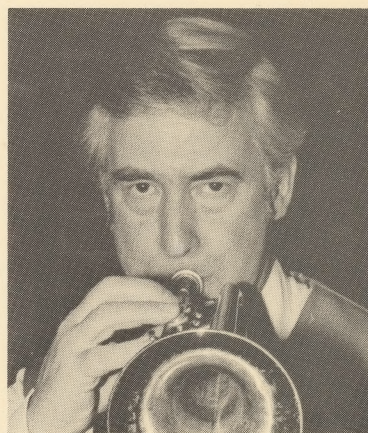
Research by John R.T. Davies. Arrangements by John Beecham and John Wurr (a), Steve Lane (b), Keith Nichols (c), Ray Smith (d), Rusty Taylor (e).

## MUSICIANS:

Rusty Taylor . . . . . vocals and leader  
 Ben Cohen . . . . . trumpet  
 John Wurr . . . . . clarinet and alto sax  
 John Beecham . . . . . trombone  
 Keith Nichols . . . . . piano  
 Geoff Walker . . . . . banjo  
 John Sirett . . . . . sousaphone  
 John Keen . . . . . drums

## CREDITS:

Recording Dates . . . . . January 29 and February 5, 1984  
 Recording Location . . . . . Pizza-on-the-Park, London, Eng.  
 Recording Engineer . . . . . Dave Bennett, Basingstoke, Hants, Eng.  
 Technical Production . . . . . Trout Audio Labs, York, Pa.  
 Mastering . . . . . George Horn, Fantasy Studios, Berkeley, Ca.  
 Production Supervisor . . . . . Mike Cogan, Bay Records, Alameda, Ca.  
 Photographs . . . . . Dave Bennett and Ray Harwood, London, Eng.  
 Front Cover Design and Art . . . . . E. Richard Frenière, Concord, Ma.  
 Producer . . . . . Rusty Taylor, Milton Keynes, Bucks, Eng.  
 Executive Producer . . . . . Bob Erdos  
 Stomp Off Records . . . . . 549 Fairview Terrace, York, Pa. 17403



## NOTES by Humphrey Lyttelton

Rusty Taylor's roots are in English music-hall. Both her father, Gus Morris, and his brother Dave were well-known on the variety circuits, and she herself was treading the boards when barely out of the toddler stage. To say that it shows in her singing in a jazz context is to convey nothing less than the highest compliment.

It was the conductor and composer Leonard Bernstein who put his finger on 'a hint of pain' as one of the essential ingredients of the jazz sound. It's superficially tempting to ascribe the deeply melancholy realism of Bessie Smith's interpretations of the popular songs of her day to the influence of the blues and the black American experience—until one turns aside to hear the same qualities in the singing of Marie Lloyd and her contemporaries. This is no place for a weighty dissertation on proletarian art, so suffice it to say that what links the best of music-hall with the blues-influenced vaudeville songs that Bessie and her associates purveyed is the underlying message that life, whether described in terms of strumming banjos or clanking bed-springs, is no party. To interpret them—as, alas, some do—in terms of either 'jolly jazz' or a 'knees-up' is to miss the whole point.

On our side of the fence, we use the hard-working syllable 'jazz' to denote the indefinable quality that can convert silly-in-the-face Tin Pan Alley froth into music of substance. Elsewhere, I have ascribed to both Bessie Smith and Billie Holiday the ability to use variation, vocal timbre and rhythmic subtlety to impart to a song more emotional weight than the original words and melody could possibly sustain. Rusty Taylor has absorbed the art predominantly from Bessie, which enables her, for example, to bring poignancy to a song such as *Stay Out Of The South*, which extols the land of lynchings and oppression as a paradise flowing with milk and honey where folks say 'how de do?'

With the exception of an excellent song, *Give Me A Call*, by Steve Lane, Rusty's erstwhile bandleader/employer, these are 'period' songs from the Bessie Smith era. If I call them a great collection it is only because Rusty's interpretation makes them so. The sensitivity which it takes to keep a leer out of such *double entendre* classics as *I Got What It Takes* and *The Wrong Keyhole*, and straw-hat-and-blazer jollity out of *Jenny's Ball*, requires comparably subtle backing. Rusty has admirable support from her colleagues. Ben Cohen accompanies her with a searching inventiveness that recalls the young Louis Armstrong, and John Beecham and John Wurr moan and sing sympathetically. The presence of Keith Nichols on piano and as a guiding hand offers simply a guarantee that the music will be faithful to an era when musicians *played* to an audience, rather than bombarding them with decibels.

Sleeve notators have a problem, in that they are employed to say nice things about the enclosed record. When they do just that, it is hardly surprising if a cynical and wary public responds, in the now famous words of Miss Mandy Rice-Davis, with, 'He would, wouldn't he!' All I can say is that I knew I would have no difficulty in saying that Rusty Taylor's work was good. What I will go on to say off my own bat is that it's the best I've heard from her, and I have no doubt that, like me, you will listen to this album as one should listen to all good jazz—with a tapping foot, a deeply contented smile, a warm heart and, from time to time, a moist eye.

Humphrey Lyttelton

Humphrey Lyttelton is Britain's most respected jazzman. His jazz roots come from recordings of the vintage period of King Oliver, Louis Armstrong and Jelly Roll Morton. He has been a distinguished writer, broadcaster, critic and jazz band leader for the past thirty-five years.

## OTHER RECORDINGS FEATURING RUSTY TAYLOR:

*Steve Lane's Jubilee Album* (one track) . . . . . VJM SLC. 26  
*Good Old Bad Old Days* . . . . . Stomp Off SOS 1028  
*Snake Rag* (Steve Lane's Southern Stompers)(one track) . Stomp Off  
 SOS 1040



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

**RUSTY TAYLOR'S  
JAZZ MAKERS**

**SIDE A**

33 $\frac{1}{3}$  RPM

**SOS 1082**

- |                                                                                                        |       |
|--------------------------------------------------------------------------------------------------------|-------|
| <b>1. I'M DOWN IN THE DUMPS</b> (L. Wilson-W. Wilson)(a)                                               | 3:21  |
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|                                                                                                        | <hr/> |
|                                                                                                        | 23:20 |

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RECORDS

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**RUSTY TAYLOR'S  
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33 $\frac{1}{3}$  RPM

**SOS 1082**

- |                                                                                                               |             |
|---------------------------------------------------------------------------------------------------------------|-------------|
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